The

THOREAU SOCIETY
BULLETIN

The Thoreau Society, Inc. is an informal gathering of students and followers of Henry David Thoreau. Eugene Walker, Concord, Mass., President; Mrs. Charles MacPherson, Acton, Mass., Vice-President; and Walter Harding, State Univ., Geneseo, N.Y., 14454, Secretary-Treasurer. Annual membership $2.00; life membership, $50.00. Address communications to the secretary.

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FROM CONCORD NORTH BRIDGE: THOREAU AND THE AMERICAN REVOLUTION by William L. Howarth.

[Editor's note: This essay is appearing simultaneously in the Daily Princetonian for January 14, 1976.]

No citizen of Concord, Massachusetts ever forgets that his townsmen won the first battle for American independence, defeating British troops at Concord's North Bridge on April 19, 1775. In the 1837 Class Book at Harvard, Henry Thoreau echoed his town's pride for that day of history: "To whatever quarter of the world I may wander, I shall deem it my good fortune that I hail from Concord North Bridge."

As a writer Thoreau held to that promise, often using the "Concord Fight" to symbolize the better values of American life. He saw the Minutemen as heroic types, for they were free volunteers, not hireling soldiers; they had fought in an unorthodox New World style, taking cover behind trees and fences; and their cause was just, on both political and moral grounds.

But many of Thoreau's neighbors, he thought, interpreted the town's Revolutionary heritage less boldly. Beneath a monument erected to commemorate the Fight, they protested the speeches of Abolitionists like Frederick Douglass and Wendell Phillips. Well beyond Concord, near an unmarked grave of British soldiers, the town also buried former black slaves, like Scipio Brister and Cato Ingraham.

Thoreau joined those exiles when he moved to nearby Walden Pond, taking residence on his own Independence Day, July 4, 1845. Living two miles south of "our only field known to fame, Concord Battle Ground," he gained a fresh view of matters like war and fame. In the clash between two armies of ants, he later wrote, one could observe greater acts of courage (and carnage) for better principles: "The battle which I witnessed took place in the Presidency of Polk, five years before the passage of Webster's Fugitive-Slave Bill."

That piece of legislation prompted "Slavery in Massachusetts," which condemns Concordians who cared more about slavery out West than the fate of runaways captured near home: "The inhabitants of Concord are not prepared to stand by one of their own bridges, but talk only of taking up a position on the highlands beyond the Yellowstone River." One slave was returned just prior to the town's April 19th celebration, yet no one sensed the irony: "As if those three millions had fought for the right to be free themselves, but to hold in slavery three million others."

When John Brown led his attack on Harper's Ferry in 1859, Thoreau defended him in a speech at the Concord Town Hall. If Brown was a rebel maniac, Thoreau argued, so were America's first patriots: "He was like the best of those who stood at Concord Bridge once, on Lexington Common, and on Bunker Hill, only he was firmer and higher principled than any I have chanced to hear of there."

Thoreau saw in John Brown an idealized warrior of righteousness, an alter-ego whose grandfather, like Thoreau's, had actually fought in 1776. Several of his other writings express the same unconventional view of political history. "The sudden revolutions of these times, and this generation," he wrote in his Journal, "have acquired a very exaggerated importance. They do not interest me much, for they are not in harmony with the longer periods of nature."

His own act of "sudden revolution,' a night spent in Concord's jail for refusing to pay taxes, was neither long nor inharmonious. Describing the experience in "Civil Disobedience," he wrote that all men, especially Americans, have a "right of revolution," a duty to withold their allegiance from tyrants, whatever the consequences: "Action from principle . . . is essentially revolutionary, . . . it divides the individual, separating the diabolical in him from the divine." But he hated violence as much as tyranny, so his act of passive resistance was a principled alternative: "This is, in fact, the definition of a peaceable revolution, if any such is possible."

Thoreau wrote nothing about America's Diamond Jubilee in 1851; were he living today he probably would ignore the Bicentennial as well. Yet his lifelong pride in the origins of America's Revolution is undeniable, and his vision of its destiny still merits close attention. As a college junior he wrote that in one sense America had remained colonial: ". . . we have dissolved only the political bands which have connected us with Great Britain; though we have rejected her tea she still supplies us with food for the mind."

He repeated this principle to the Irishman who told him America was a great bargain, for here one got plenty of tea, coffee, and meat every day. Thoreau responded: "But the only true America is that country where you are at liberty to pursue such a mode of life as may enable you to do without these, and where the state does not endeavor to compel you to sustain the slavery and war and other superfluous expenses which directly or indirectly result from the use of such things."

The "liberty . . . to do without" is at the heart of Thoreau's politics. He believed that America became independent by denying "superfluous expenses," like a monarch, an established church, a national university; and that its independence would thrive only if citizens remained free to grow and change, "to do without" outmoded ways. In "Life Without Principle," published after his death, he made a final plea for America, "the arena on which the battle of freedom is to be fought," to resist the self-imposed tyranny of greater money and power: "Do we call this the land of the free? What is to be free of King George and continued the slaves of King Prejudice?"

To Americans facing an uncertain third century,

money dwindling and power spent, Thoreau's writings carry the promise of good fortune. He encourages us to believe, whatever quarter of the world we may wander, that we still "hail from Concord North Bridge," where liberty and justice began.

Princeton University

7-29-51

REPORT OF THE WALKING SOCIETY THOREAU AND THE OLD MANSE by Mary R. Fenn

One of the most charming houses in Concord is the Old Manse. It was built in 1770 by the Rev. William Emerson, grandfather of Ralph Waldo Emerson. Emerson was a patriot parson, and after the famous fight at the bridge, at the far end of his field, he joined the militia as chaplain. At Fort Ticonderoga he contracted camp fever and was sent home, but died in West Rutland, Vt. on the way. His successor at the meetinghouse was Dr. Ezra Ripley, fresh out of Harvard Divinity School, who fell in love with the Widow Emerson. Alas, tongues clacked in Concord, for he was a decade younger than his beloved. Ripley was a match for them, for he simply announced that there would be no more weddings or funerals until such talk stopped. At that, the people thought it over and decided that the difference in ages was not so much after all, so the couple married and lived in the Old Manse for many years. One of Ripley's duties was to baptize David Henry Thoreau in the meetinghouse, and the baby "did not cry".

After the death of the old minister and his wife the Manse was rented to Nathaniel Hawthorne and his bride Sophia Peabody Hawthorne, who arrived on their wedding day. In true country style, two ladies in the village prepared the house for the newlyweds. They were Mrs. Thoreau and Elizabeth Hoar. Henry Thoreau at Emerson's request, planted a vegetable garden for the Hawthornes.

At first, Hawthorne who never quite escaped from his early tendency to be a recluse, was not too impressed with Thoreau. In time the men became friendly, Thoreau being a dinner guest at the Old Manse, taking Hawthorne on his woodland walks, and introducing him to the pleasures of rowing on the river behind the manse. In fact Thoreau sold his rowboat to Hawthorne, with lessons thrown in, but Hawthorne admitted he never quite mastered the knack of it.

We are so fortunate that 19th century Concord was so ably described by several of Americas best writers, and so it is with the Old Manse. One of our literary treasures is Hawthorne's introduction to Mosses from an Old Manse, and if you would like to know how it looked, do read his charming description. Best of all it looks just the same today.

11-9-51

MORNING, AN OPTIMAL SYMBOL IN WALDEN by Kathleen A. Kohl

In his major work Walden, Thoreau employs several symbol systems to organize the disparate ideas within it into a coherent whole. Among these symbols one emerges as a constant reminder of Thoreau's hopeful nature and his theme of renewal. This image is his continual use of morning. It is consistent with Thoreau's steady observation of Nature throughout his lifetime that he would choose such an apt natural symbol to unify the entire work.

Logically, Thoreau begins to employ this symbol early in Walden. It is introduced within Thoreau's own short preface to the book, where he states that the purpose of the book is to "brag as lustily as a chanticleer in the morning, standing on his roost, if only to wake my neighbors up."[1] Thus, before the body of the work is even begun, he has equated being awake in the morning with spiritual awareness. It appears next, to my knowledge, on page 11, where Thoreau entangles it inextricably from the beginning with Nature itself by stating: "To anticipate, not the sunrise and dawn merely, but, if possible, Nature herself!" (p. 11) Thoreau goes on, within this paragraph, to establish the importance of the early morning as he proclaims that he was often about his business well before any of his neighbors. Here, again, Thoreau relates spiritual awareness to rising early in the morning. He seems to feel that one must see the sun rise to begin the day properly and thus the sun also continues to be a major symbol of being aware and alert.

This association continues on page 31, where Thoreau specifically states that he gathered the used boards for the house at Walden pond in the morning. Thus, the re-use of these materials fittingly begins with the cycle of the day. In this same paragraph, Thoreau reinforces the image by mentioning the morning thrush's call. He appears eager to show the reader the relationship between this labor and the morning.

On page 63 of Walden, Thoreau continues with his use of the morning as a symbol. Here, he relates morning to the "poem of creation." Thus, morning functions not only as a symbol of awareness, but also as a symbol of creation.

These earlier associations establish morning as a symbol in the mind of the reader so that he is prepared for the full use Thoreau makes of it on pages 65 through 67. Here, he relates the morning to his central doctrine of simplicity. He states: "Every morning was an invitation to make my life of equal simplicity, and, I may say, innocence, with Nature herself." (p. 65) This idea occurs again and again throughout the work. Each morning is an opportunity to begin again according to Thoreau, who is often an incredible optimist. All change is possible if one desires it. And he assumes that, of course, everyone is capable of changing. This is but the first of many assumptions that Thoreau makes about the nature of mankind.

In this same paragraph, he continues to develop the idea. On page 66 he encourages the reader to "Renew thyself completely each day..." and correlates this renewal process with the morning by stating that "Morning brings back the heroic ages." (p.66) This is the central purpose of Thoreau's use of morning within the book: to employ it as a symbol of rebirth and renewal. Morning emerges always as a link with the past, and yet as a herald of the future.

After making this correlation clear, Thoreau continues with it even further by stating that:

> All memorable events, I should say, transpire in the morning time and in a morning atmosphere. The Vedas say 'All intelligences awake with the morning.' Poetry and art, and the fairest and most memorable of the actions of men, date from such an hour. (p. 66)

Thus, morning is also the time of creativity and artistic productivity. This is consistent with the idea that morning is the period of creation. He further states that: "To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning." (p. 66) Here, again, it is linked with intelligence and mental alertness.

A few lines later Thoreau defines his concept of morning, and summarizes his entire thesis. "Morning is when I am awake and there is a dawn in me." (p.66)

To fully understand his definition one must understand what Thoreau meant by "awake." It is a continual symbol throughout the book, but it seems most vital here. For Thoreau, being awâke means being alert, and even beyond that, being stimulated to use one's mental abilities to the fullest. He is a continual proponent of the latent intelligences in mankind, encouraging us to think. As usual, Thoreau defines his own terms quite clearly. This is no exception; he states:

> The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, only one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake. How could I have looked him in the face? (p.67)

This last seems rather contradictory. Thoreau has never met a man who was "quite awake," and so it seems to be a relatively rare quality. And yet, Thoreau describes himself as being "awake." This implies a superiority that Thoreau rarely tries to convey. He more often tries to establish an equality between himself and the rest of mankind.

This image of morning continues as Thoreau relates the passage of the "morning cars" of the train (p. 87) to the rising of the sun itself. This linking of the artificial with the natural is perhaps an attempt by Thoreau to reconcile the railroad and its woodland habitat, an effort to blend the inventions of man with the natural world. This is one of the reasons that the book functions so well as an integral whole; nearly everything in the book is closely related to nature. Thus the entire book is unified by these associations.

In a later chapter, "Solitude," Thoreau again conjures up the image of morning as he exclaims "Let me have a draught of undiluted morning air." (p.104) Even later, in the chapter entitled "Spring," Thoreau gives a passing mention of morning "But in the morning the streams will start once more." (p. 232) Thus, morning also becomes the source of water, a major source of life. It is a curious association, but as one reads on one discovers that Thoreau refers to morning as a source of warmth which causes the snow and ice to melt, and water to flow. Therefore, it is a rather logical association.

In "Conclusion" Thoreau still continues to use the morning as an image of awareness. In a comment on human nature he states: "Some would find fault with the morning-red, if they ever got up early enough." (p. 246) Here, again, the early riser is the most virtuous soul and the morning is the ideal time of day. The last allusion to morning also occurs in this chapter, in the final paragraph: "Only that day dawns to which we are awake. There is more day to dawn. The sun is but a morning star." (p. 252) This is Thoreau's final comment on the morning, and fittingly these sentences end the book. We are left, having completed the full cycle, back in the morning to begin anew.

Thus, this symbol seems to be a key to the entire work. With it Thoreau embodies the renewal theme in a familiar and workable metaphor. He also manages to use it skillfully to capture the innate optimism of the book, as he ends at the arrival of another morning. It is entirely logical that, for an idealist such as Thoreau, the morning is the optimal symbol, for it holds all the potential of the day to come.

NOTES: [1]H.D.Thoreau, The Variorum Walden and the Variorum Civil Disobedience, ed. Walter Harding (N.Y.: Washington Square Press, 1973) p.xi (Herein after all page references to this volume will be incorporated into the text parenthetically.)

7-28-51

BIBLICAL LIGHT ON THOREAU'S AXE by Rupin W. Desai

When the sons of the prophets took Elisha with them to the bank of the river Jordan in order to "make us a place there, where we may dwell," we are told that "they cut down wood" for this purpose.[1] The Biblical narrative goes on to say that "as one was felling a beam, the axe head fell into the water: and he cried, and said, Alas, master! for it was borrowed." Thoreau's famous description of the way in which he built his house on the bank of Walden pond begins with an unmistakeable echo of the Biblical episode: "Near the end of March, 1845, I borrowed an axe and went down to the woods by Walden Pond, nearest to where I intended to build my house, and began to cut down some tall arrowy white pines, still in their youth, for timber. It is difficult to begin without borrowing ..."[2]

The consternation felt by the wielder of the axe in II Kings when it falls into the water is on account of its having been borrowed. Thoreau's borrowed axe, apart from being a mischievous provocation to the Puritan ethos, is also a practical illustration of Thoreau's own rejection of the debasing urge to own, to possess, that afflicts mankind. "Shall we always study to obtain more of these things, and not sometimes to be content with less?" he asks in the chapter "Economy" (p. 25). When Thoreau goes on to tell us with polite irony that "the owner of the axe, as he released his hold on it, said that it was the apple of his eye; but I returned it sharper than I received it" (p. 29), we realize that the axe is, in some manner, Thoreau himself whose sensibilities are sharper than those of the owner who clings to it with such possessive tenacity.

Much later in Walden we encounter another axe--though in essence the same one--that "many years ago" fell into the pond but remained afloat "standing on its head, with its helve erect and gently swaying to and fro with the pulse of the pond" (pp. 135-136, "The Ponds"). In II Kings after the axe head falls into the water and the user appeals to the prophet Elisha, the Biblical narrative continues thus: "And the man of God said, Where fell it? And he shewed him the place. And he cut down a stick, and cast it in thither; and the iron did swim."

Whereas the Biblical axe is lost and then recovered through the miraculous instrumentality of a stick, that the prophet cuts and throws into the water, Thoreau's axe is prevented from sinking by its wooden helve that keeps it afloat. If Walden exemplifies, among other things, the axiom Christ gave His disciples, "For what shall it profit a man, if he shall gain the whole world and lose his own soul?" (Mark 8:36), then the contrast between iron which sinks and wood that floats, the one suggestive of death and the other of life or rebirth, recurring themes in Walden, becomes meaningful spiritually.

Likewise both axes are recovered by the losers: "Therefore said he, Take it up to thee. And he put out his hand and took it," is the way in which the axe that fell into Jordan is retrieved; the axe that fell into Walden pond Thoreau tells us he retrieved when, after "cutting down the longest birch which I could find in the neighborhood," he "passed it over the knob of the handle, and drew it by a line along the birch, and so pulled the axe out again" (p. 136). The recovery of the axe from Walden calls for considerable resourcefulness, a quality suggestive of life and acumen that Thoreau advocates in many different ways throughout Walden, but never more forcefully than in the building of his house with the borrowed axe that he returned to

its owner sharper than he had received it.

Whether Thoreau deliberately intended that the ancestry of his axe be traced back to the axe that swam in the waters of Jordan, or whether his axe owes its origin in part at least to a subconscious recollection of the incident in the Bible, a book that he knew very well indeed, are matters of speculation. In any event, it seems certain that the two axes have an underlying affinity that makes them kin to each other.

NOTES: [1]II Kings 6:2. Biblical references are to the King James version. [2]The Variorum Walden, ed. Walter Harding (New York: Washington Square Press, 1966), p. 29.

7-31-51

THOREAU ON DRUGS by Michael C. Johnson

The use of drugs to expand the consciousness has long been of questionable value, and nowadays one grows weary of listening to various authorities of the day, each one expounding a completely different view from all of the rest. Thus, it might be of some value to see exactly what one certain philosopher of a century or so ago had to say on the subject. The philosopher to be considered is of course Henry Thoreau.

Searching through Thoreau's writings, one may get the impression that Thoreau was against the use of any sort of artificial aid to move the mind. He was against the use of alcohol, which dulls the soul, and he was against smoking, though he had tried something like it before: "I have a faint recollection of pleasure from smoking dried lily-stems before I was a man. I had commonly a supply of these. I have never smoked anything more noxious ..." (Journal, June 26, 1852) But alcohol and tobacco smoking are really quite incapable of lifting the soul; rather they tend to weigh it down, perhaps even so low as to sink it into the ground.

One might ask what he thought then of the more mind-expanding drugs, such as LSD and marijuana. In his day, LSD had never been heard of, and marijuana was commonly smoked elsewhere, such as on the European and Asiatic continents. But there is one drug which was in rather common use by dentists and doctors then--ether. Ether is not a particularly lifting drug, but it does produce a pleasant and dreamy state, a state in which one perhaps feels he can draw the stars together in his grasp or scale a mountain to the sun. Thoreau used ether once, when he had his teeth removed when he was about thirty-three years of age; he was apparently impressed by his ethereal experience, for in his Journal for May 12, 1851, we find:

> By taking the ether the other day I was convinced how far asunder a man could be separated from his senses. You are told that it will make you unconcious, but no one can imagine what it is to be unconcious--how far removed from the state of consciousness and all that we call "this world"--until he has experienced it. The value of the experiment is that it does give you experience of an interval as between one life and another--a greater space than you ever travelled. You are a sane mind without organs--groping for organs-which if it did not soon recover its old senses would get new ones. You expand like a seed in the ground. You exist in your roots, like a tree in the winter. If you have an inclination to travel, take the ether; you go beyond the furthest star.

He may not have had the inclination, but he did travel and he did recommend the trip.

So, perhaps one can at last conclude that if Thoreau were alive today, and if ever were to try some of these awareness-altering drugs, he would very probably recommend their occasional use, just as he did for the ether. But he would also recommend that they be used but sparingly; he would still prefer to climb a high hill to watch the sun rise with a clear mind and a fresh soul than to wallow in the marshes with a mind obscured by clouds of false wonder.

9-4-51

THE THOREAU COLLECTORS' GUIDE TO BOOK PRICES BROUGHT UP-TO-DATE . . . . . WH

In December, 1971, we issued as Thoreau Society Booklet No. 26 a current guide to the prices of books by and about Thoreau. In the last several years since book prices have skyrocketed, I have been asked numerous times to bring that list up-to-date. Therefore, we are recording here the changes in book prices from 1971 to 1976. As with the earlier list, the books herein are listed alphabetically by author and under each book in chronological order the prices they have been offered at giving first the name of the dealer and its location (those who wish to find the specific street address of the dealer can easily find it in their local library in the American Book Trade Directory or any similar volume); the year of the sale followed finally by the price. For further explanations of this list, consult the introduction to the Thoreau Society Booklet No. 26.

In going through the papers bequeath to the Thoreau Society Archives by the family of Daniel J. Bernstein (see Bulletin No. 127), we came across a large group of catalogs and offers from book dealers for the years 1941 and 1942 when Daniel Bernstein was most active in building up his collection. To demonstrate even more dramatically how book prices have changed since then, we are including here between asterisks prices at which he was offered for books then.

Adams, Thomas Boylston. ONE HUNDRED AND TWENTY-TWO YEARS JOURNEY TOWARD CONCORD. New York: Stinhour, 1962.
Current, Bristol, R.I. (signed) 1973, $35.

Alcott, Louisa May. A SPRIG OF ANDROMEDA. N.Y.: Morgan Library, 1962.
Schoyer's, Pittsburg, Pa. 1973, $3.00

Allen, F.H. A BIBLIOGRAPHY OF HENRY DAVID THOREAU. Boston, 1908.
William Book Store, Boston$7.50.
MacManus, Philadelphia. 1971 $37.50; 1975, $40.
Current Co., Bristol, R.I. 1972 $45.00

Bazalgette, L. HENRY THOREAU, BACHELOR OF NATURE. Harcourt, 1924.
Thoreau Lyceum, Concord, Mass., 1972, $15.00
Dauber & Pine, N.Y.C., 1974, $5.00
Baldwin, West Chester, Pa., 1975, $15.00

----. HENRY THOREAU, BACHELOR OF NATURE. London, 1925.
MacManus, Philadelphia, Pa., 1974, $15.00

----. HENRY THOREAU: BACHELOR OF NATURE. N.Y., 1925.
Allen, Philadelphia, Pa., 1975, $7.50.

Canby, H.S. THOREAU: A BIOGRAPHY. Boston, 1939.
Oriole, Los Angeles, Ca., 1971, $5.00
Thoreau Lyceum, Concord, Mass., 1972, $12.00
Allen, Philadelphia, Pa., 1972, $5.00
N. E. Books, Petersham, Mass., 1972, $14.00
Thoreau Lyceum, Concord, Mass., 1972, $10.00
Oriole, Los Angeles, Ca., 1972, $4.00

Bleeher, Brooklyn, N.Y., 1973, $10.75
Austen, Kew Gardens, N.Y., 1973, $12.50
Incredible Barn, Orleans, Mass., 1973, $4.50
Oriole, Los Angeles, Ca., 1974, $4.50
Argosy, N.Y.C., 1974, $10.00
MacManus, Philadelphia, Pa., 1974, $5.00
Allen, Philadelphia, Pa., 1974, $5.00
Miller, Bristol, R.I., 1974, $14.50
MacManus, Philadelphia, Pa., 1975, $7.50

----. THOREAU. Boston, 1939, limited signed edition.
Argus, Chicago, signed $10., trade ed., $3.75
Brentano's, Chicago, Ill., $3.75
Dunaway, St. Louis, Mo., 1972, $20.00
O'Neal, New Ipswich, N.H., 1974, $22.50

----. THOREAU. Boston, 1958 (paperback)
Thoreau Lyceum, Concord, Mass., 1972, $4.50

Channing, William Ellery. THOREAU: THE POET NATURALIST. Boston, 1873.
Barnes & Noble, N.Y.C., $3.50
Oriole, Los Angeles, Ca., 1971, $20.00
Current Co., Bristol, R.I., 1972, $18.75
Yankee Pedler Pultneyville, N.Y., 1972, $22.00

----. THOREAU THE POET NATURALIST. Boston, 1902.
Goodspeed's, Boston, Mass., $7.50
Morrill, Boston, Mass., 1971, $10.00
Goodspeed's, Boston, Mass., 1972, $20.00
Current Co., Bristol, R.I., 1973, $50.00
Current Co., Bristol, R.I. (limited to 25),1973 $85.00
Goodspeed's, Boston, Mass., 1973, $15.00
MacManus, Philadelphia, Pa., 1974, $50.00
Goodspeed's, Boston, Mass., 1974, $20.00
MacManus, Philadelphia, Pa., 1975, $50.00
O'Neal, New Ipswich, N.H., 1975, $22.50

Christie, John Aldrich. THOREAU AS WORLD TRAVELLER. New York, Columbia, 1965.
Allen, Philadelphia, Pa., 1973, $6.00
Bleeher, Brooklyn, N.Y., 1973, $8.75
Argosy, N.Y.C., 1974, $10.00
Rowman & Little Field, Totowa, N.J., 1974, $4.00

Cook, Reginald L. THE CONCORD SAUNTERER. Middlebury, Vt., 1940.
Goodspeed's, Boston, Mass., 1972, $7.50
N. E. Books, Petersham, Mass., 1972, $15.00

----. PASSAGE TO WALDEN. Boston, 1949.
Current Co., Bristol, R.I., 1971, $10.00
N. E. Books, Petersham, Mass., 1972, $5.75
Thoreau Lyceum, Concord, Mass., 1972, $6.50

Derleth, August. AND YOU, THOREAU. Norfolk, New Directions, 1944.
Heritage, Hollywood, Ca., 1974, $10.00

----CONCORD REBEL, Philadelphia, 1963.
Current Co., Bristol, R.I., (signed), 1971, $30.
N. E. Books, Petersham, Mass., 1972, $6.75

Emerson, Ralph Waldo. EMERSON; OBITUARY OF HENRY D. THOREAU. Lakeland, Mich., E. B. Hill, 1904.
Bennett Book Studies, N.Y.C., $5.00
James Drake, N.Y.C., $2.50
Current Co., Bristol, R.I., 1973, $35.00

----. THOREAU'S PENCILS. Cambridge, Houghton Library.
Schoyer's, Pittsburgh, Pa., 1973, $5.00

Gleason, H. W. THROUGH THE YEAR WITH THOREAU. Boston, 1917.
Thoreau Lyceum, Concord, Mass., 1972, $15.00

Harding, Walter. THE DAYS OF HENRY THOREAU. New York, 1965.
MacManus, Philadelphia, Pa., 1973, $5.00
Dunaway, St. Louis, Mo., 1973, $7.50
MacManus, Philadelphia, Pa., 1974, $5.00
Allen, Philadelphia, Pa., 1974, $6.50
Weiss, Eastchester, N.Y., 1975, $5.00
MacManus, Philadelphia, Pa., 1975, $5.00

----. A THOREAU HANDBOOK. New York, 1959.
W. Allen, Philadelphia, Pa., 1972, $5.00
Dauber & Pine, N.Y.C., 1974, $3.50

----. THOREAU'S LIBRARY. Charlottesville, Va.,1957.
Old Book Shop, Coral Gables, Fla. (unbound), 1972, $5.00
Morrill, Boston, Mass., (unbound), 1973 $7.50
Current Co., Bristol, R.I., 1973, $10.00

Hicks, John H. THOREAU IN OUR SEASON. Amherst, Univ. of Mass., 1966.
Currey, Elizabethtown, N.Y., 1971, $3.50

Hill, E. B. NINE THOREAU PAMPHLETS, 1905- 1947.
Current Co., Bristol, R.I., 1971, $295.00

Hosmer, Alfred W. CHRONOLOGY OF THE LIFE OF HENRY D. THOREAU, 1817-1862. Concord, Mass., 1895.
Goodspeed's, Boston, Mass., 1973, $10.00

Hough, H.B. THOREAU OF WALDEN. Simon & Schuster, 1956.
Thoreau Lyceum, Concord, Mass., 1972, $5.00
Current Co., Bristol, R.I., (signed), 1972, $18.50
Bleeher, Brooklyn, N.Y., 1973, $6.75

Jones, Samuel Arthur. BIBLIOGRAPHY, Cleveland, Rowfant Club, 1894.
Current Co., Bristol, R.I. (corrected galley proofs), 1971, $48.00

----. THOREAU: A GLIMPSE. Concord, Mass., 1903.
Williams Book Store, Boston, Mass., $2.00
Old Book Shop, Coral Gables, Fla., 1972, $3.50
N. E. Books, Petersham, Mass., 1972, $15.00

Kane, H. B. THOREAU'S WALDEN, N.Y.C., 1946.
Thoreau Lyceum, Concord, Mass., 1971, $10.00
N. E. Books, Petersham, Mass., 1972, $14.00
Shucman , N.Y.C., 1972, $7.50
Current Co., Bristol, R.I. (signed), 1972, $16.50
Thoreau Lyceum, Concord, Mass., 1972, $12.00

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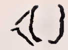
THE COLLECTORS' GUIDE TO BOOK PRICES will be continued in the next BULLETIN.



3-29-52

These drawings are reproduced from Thoreau's Journal. If you wish to identify them, simply look up the journal entry for the date indicated in the numerials.

THE CURRENT STATUS OF WALDEN POND.

The Massachusetts State Department of Natural Resources has made a firm commitment to purchase the trailer camp across Route 126 from the pond and will eventually remove it. They also plan to reroute Route 126 so that it will be east of the trailer camp site. They also plan to open a new parking lot across Route 126 from the pond in the spring and close the one remaining one adjacent to the pond. Meanwhile, however, there have been several complaints in the Concord newspapers that if one wants to take a winter walk around the pond, there is now no place to park and a car is tagged if parked alongside the road.

For those who have written in asking where they can register a complaint about the removal of the cairn from the Walden site, we assume they should be addressed to the Massachusetts State Department of Natural Resources at the State House in Boston.

7-19-51

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9-14-51

CURRENT THOREAU LITERATURE . . . . WH

Paul Friesen's HENRY DAVID THOREAU is a cassette lecture on Thoreau aimed at a high school audience and accompanied by 54 slides. The lecture is an adequate survey of Thoreau's life at Walden, although it does not get as deeply into his philosophy as it might. The slides are clear and effective except that they tend to be repetitive. . . .Philip Gura's article on Thoreau and the early New England writer John Josselyn is one of those rare items--a source study that is convincing and makes sense. He argues well that perhaps Thoreau derived as much from some

of America's early nature writers as from some of his contemporaries. . . .William Herr's "More Perfect State" is a reasoned and reasonable analysis of Thoreau's often seemingly contradictory ideas on the state. . . . Elliott Allison's Article about Thoreau's one visit to the opera answers a lot of questions we've long heard and incidentally that opera, Bellini, "I Puritana" will be given at the Metropolitan for the first time in sixty years on March 13, 1976, and broadcast over the radio network . . . .Early Essays and Miscellanies, the fourth volume to be issued in the new National-Endowment-for-the-Humanities-sponsored, Princeton University Press edition of "The Writings of Henry D. Thoreau," gives us for the first time in one place the nearly forty extant essays and book reviews he wrote for his college classes, plus seven of the miscellaneous essays or editings he did for the Dial, the "Sir Walter Raleigh" lecture, the "Thomas Carlyle" criticism, the "Love" and Chastity and Sensuality" essays he sent H.G.O. Blake as a wedding present (!), the only extant grammar school essay (on "The Seasons)" and a few other miscellaneous pieces. None of them is great stuff and would never have been collected together for present-day reprinting had not Thoreau gone on to write Walden and his other masterpieces. But to the Thoreau scholar and enthusiast they are important for light they shed on his personality and on his intellectual development. The whole collection is scrupulously and meticulously edited with a good deal more than a hundred pages of editorial notes and textual annotations. I am glad they point out that there may be a question about the authenticity of "The Seasons" (as time goes by I find myself having more and more doubts about it) and that some of the Dial pieces may actually be by Emerson rather than by HDT. As a matter of personal preference, I am sorry they corrected the spelling errors in "The Seasons," for they, if authentic, gave it much of its childish flavor. The only serious criticism I have is a typographical one--I find myself wasting a lot of time trying to locate the textual notes for any specific essay since they are run seriatim and yet are listed in neither the table of contents nor the index. Page references or something of the kind in the running heads of that section would be a great help. But to end on a happier note--this, as the previous volumes in the series, is a little gem of printing and binding, one that just begs to be held lovingly in the hand.

We are indebted to the following for information used in this bulletin: R.Adams,T.Bailey,W.Bonner, W.Bottorff,A.Butler,M.Campbell,J.Donovan,R.Epler, M.Fenn,M.G.Fenn,F.Flack,V.Friesen,R.Ganley,J.Graywood,J.Hammond,D.Hannan,G.Hasenauer,E.Johnson,A. Kovar,C.Lang,M.Manning,W.Moiles,P.Oehser,J.Oremland, L.Orszagh,G.Papademetriou,R.Schaedle,E.Shaw,R.Somers, R.Stowell,E.Teale,P.Williams, and particularly Koh Kasegawa who sent us the long list of recent Japanese writings on Thoreau. Please keep the secretary informed of items he has missed and new items as they appear.

W  E

3-21-52

ANNUAL MEETING . . .

The 1976 annual meeting will be held at the First Parish Church in Concord on Saturday July 10. Further details will be given in the Spring bulletin.

NOMINATING COMMITTEE . . . .

President Eugene Walker announces the appointment of the following nominating committee: Morton Baker, Concord, Mass.; Linda Beaulieu, Holcomb, N.Y.; and William Howarth, Princeton University, chairman. Suggestions for candidates for president, vice-president, secretary-treasurer, and members of the executive committee should be sent to Prof. Howarth immediately.

4-11-52

NOTES AND QUERIES

The cost of printing this bulletin is covered in part by the life membership of Edmund Schofield of Columbus, Ohio. Life memberships are $50.00.

Thoreau calendars seem to be the fashion this year. Cody's Bookstore in Berkeley, Calif., have issued their annual Thoreau calendar, this year entitled "New Bread." The Association for the Preservation of Cape Cod (Box 636), Orleans, Mass.) have issued a particularly lovely one of quotations from Thoreau's CAPE COD illustrated by pencil sketches. And Hallmark has a 1976 calendar of colored photographs entitled "The World of Thoreau."

Goodspeed's of Boston is currently offering two-pages of a draft of "Walking" for $1,250. And for the same amount, the Current Co. of Bristol, R.I. is offering a first edition of EXCURSIONS with a one-page autograph letter of Thoreau laid in. Current Co. is also offering Thoreau's own copy of Iriarte's FABULAS LITERARIAS for $1,200; two pages of a "Life without Principle" draft for $1,200; and an autographed presentation copy of A WEEK for $3,250.

J. Parker Huber of Eastern Conn. State College (Willimantic) will again be offering his field trip course on Thoreau's Maine Woods this summer.

The December, 1975, issue of REDBOOK is in large part devoted to Christmas in Concord and features on its cover a photograph of young Chip Dinsmore hanging a Christmas wreath on the fence of the Thoreau-Alcott House where he lives.

A prisoner in Southern Michigan Prison in Jackson writes that he is forming a Thoreau-interest group among his fellow inmates and would like to arrange for any ardent Thoreauvians in the area to come speak to their group. Any volunteers?

John Cage (107 Bank St., N.Y.C.) wants to know where in Thoreau's journals he says that there is no page in the journal as suggestive as one which includes a drawing.

Robert Wirth (Box 5355, Baltimore, Md. 21209) has over the years been issuing a beautiful series of posters in a "Man and Nature Series." The latest one entitled "Henry D. Thoreau: On the Best Time for Seeing the Larger Birds," features a gorgeous photograph of a heron and a quotation from Thoreau. Copies may be ordered from the artist for $3.25 postpaid.

One of our joys of each Christmas is to receive executive committee member Sam Wellman's Christmas booklet with its many witticisms and Thoreau comments. The 1975 edition is entitled "All You Ever Wanted to Know About Thoreau and Were Afraid Not to Ask!" and includes a paragraph tied into each chapter title of WALDEN.